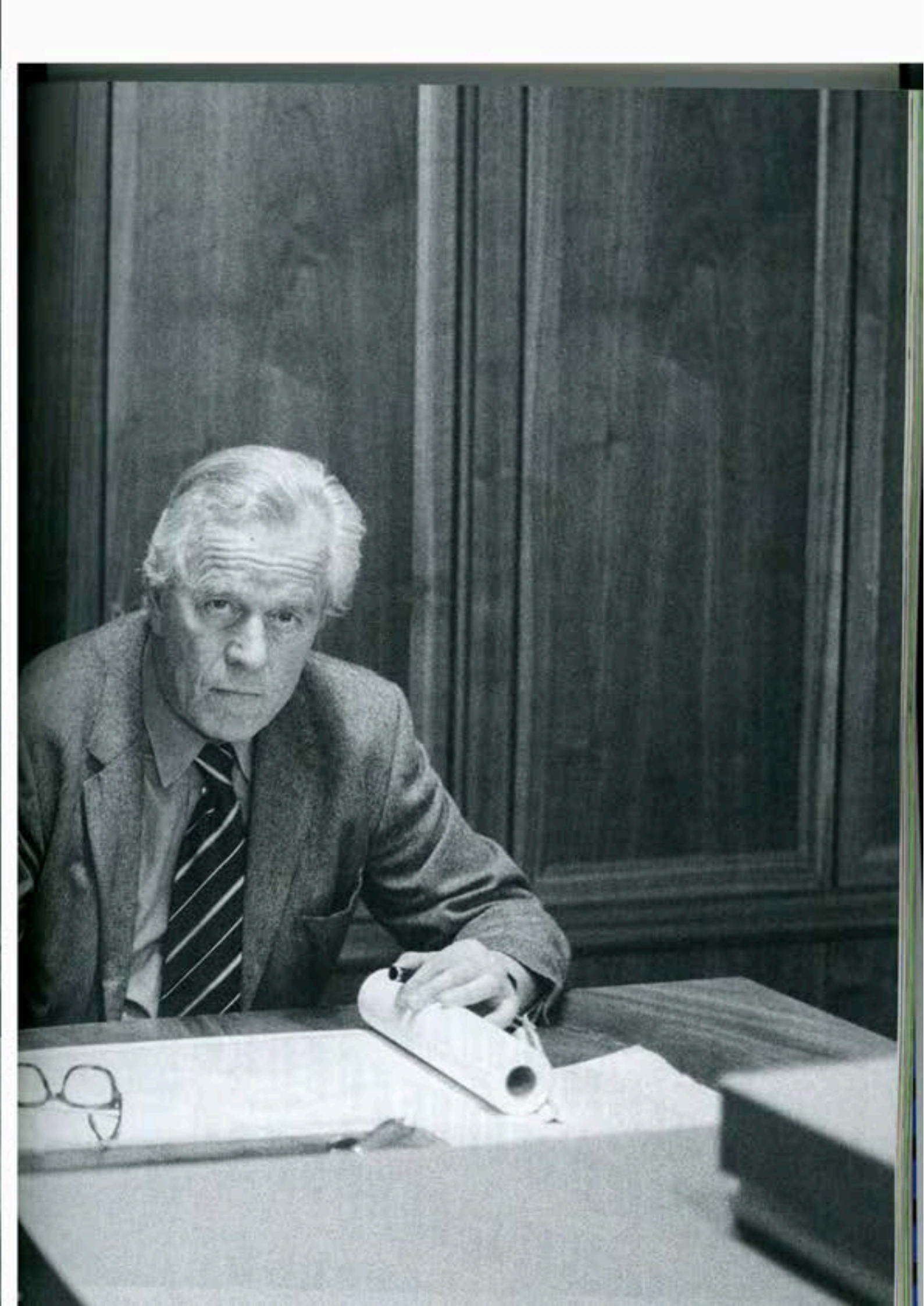


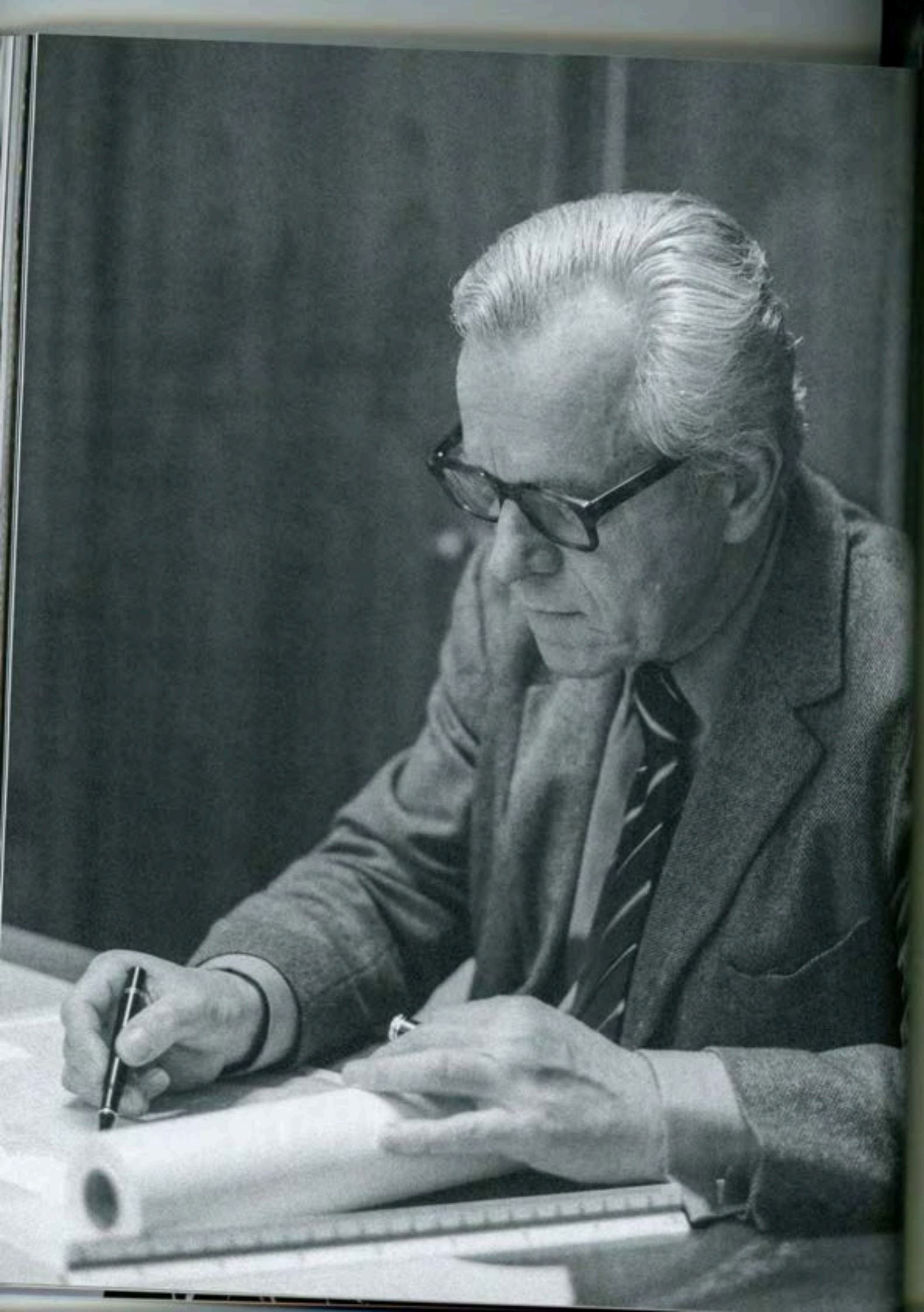
Interview by
Carson
Chan

Portraits by
Valerie Stahl v
Stromberg

A black and white photograph of Hans Kollhoff, an older man with white hair, wearing a suit and tie. He is sitting at a desk, looking directly at the camera. He is holding a pair of glasses in his right hand. On the desk in front of him are several stacks of books and a magnifying glass. The background is dark and textured.

HANS
KOLLHOFF





at very much. In that sense I
even if it might be the opposite

didn't like Bilbao.

ing as space and function are
where Bilbao seems to fail,
ggenheim in New York. If you
aintings, you cannot suggest
to have accepted too many
akes boxes wrapped in curved
to criticize.

both Ungers's students at
ifferent paths afterwards, in
have continued on the path
Dutch Embassy in Berlin, for
fitting into an urban context
ng through sight lines. These

rests. He was always more
t of architecture, organizing
ovie, thematically, visually,
in the physical aspect of
ms in the city. I see the Dutch
hy doesn't this building have
rced to circulate through it,
way?" Somebody who works
d and annoyed with this path
und. Why not make a normal
one since ancient Egypt?
would you defend yourself

ry well. I know what he's up to
re some moments when he
a curious, unpredictable, and
eriods when he wasn't happy
n, and there are periods when
w society ignores the kind of
r. The same also happens to
is this society so stupid to
on crap?"

ast. What is the architecture
?

optimistic. But I can tell you
e future, and your children's
enting strange images.

la Gerl (2001), a commission
in's Dahlem district.

us (2003), a mixed-use building
atz in Berlin.

23-story Kollhoff Tower (1999),
as seen from Potsdamer

opping mall in Chemnitz.

